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THURSDAY, MAY 23.

FELIX MENDELSSOHN BARTHOLDY.

THE greatest event of this almost unprecedentedly brilliant season is, undoubtedly, the arrival of Dr. Mendelssohn. At the last Philharmonic Concert the effect of his presence manifested itself in two ways. The densely crowded state of the room, and the admirable manner in which the orchestra performed its important part in the concert, were alike attributable to Dr. Mendelssohn. If the directors for 1844 had effected nothing else than the engagement of that great musician, they would still be entitled to the gratitude of the subscribers for having done the wisest thing that has ever been done since the society came into existence. It is a source of no small pride to ourselves that the point which we have discussed so frequently and so warmly, in fellowship with the *Atlas*, and one or two other right-thinking journals, has at last been settled. Our arguments have triumphed. The baneful anomaly of a perpetually changing conductorship is now, we have every reason to suppose, summarily knocked on the head. We cannot imagine that, after the beneficial results which must accrue from the presence of Dr. Mendelssohn at five concerts out of the eight shall have been fully seen and acknowledged, the authorities of the Philharmonic will ever think of returning to the old and vicious system.

The dictatorship of Dr. Mendelssohn, however, is but the forerunner of other reforms. His vast abilities and his liberal

feeling, combined, will work wonders, not only for the art itself, but for its professors, and more particularly those resident in Great Britain. We are sure that Dr. Mendelssohn will advise the directors to a more liberal course of proceeding in regard to native-born musicians than has hitherto distinguished their career. No doubt that his word will be law—that his advice will be taken, on most, if not on all, occasions—and should he propose a work of one of our own composers for performance, it is *more than probable* that it will be performed. That he will do so, we are certain, for he is as greatly eminent for his large and comprehensive views of art, as for the consummate genius which has raised him above every living musician.

It has been mentioned as singular, that Mendelssohn should have recommended the symphonies of Schubert and Gade which were essayed by the band at a special meeting last week, to the consideration of the directors. But it must be borne in mind that he merely suggested that they should *be tried*; and with reason, since the very popular name of Schubert commands attention for whatever it is affixed to, and, if only as a curiosity we rejoice to have heard his symphony—while on the other hand the symphony of Gade is by a young Danish Composer, who is highly esteemed in Germany, and who has made his name by the very work in question. Certainly we consent to the unanimous condemnation awarded to both, (and we suspect Mendelssohn himself does not greatly differ from us), but we have now a *reason* for our prejudice, where before we had none. A second special trial is about

to take place, and we trust then to have an opportunity of rehearsing the overture by Dr. Mendelssohn, to Victor Hugo's *Ruy Blas*, which was but once hurried through at the last, and which we would not willingly prejudge. We have some reason to hope that a symphony or overture by an English composer will be introduced at the next trial. Such an event would add much to the already great popularity of Mendelssohn—and besides, what a source of exaltation to Englishmen to hear the work of a countryman performed under the conduct of such a man!

At the fifth Philharmonic concert, on Monday evening, we are to have the overture to the *Midsummer Night's Dream*, and a selection from the music lately composed by Dr. Mendelssohn, in illustration of that great poem, and in completion of his original idea, when he wrote the overture. The overture and a selection from Dr. Spohr's *Faust* will also be given. Young Joachim, moreover, will perform Beethoven's violin concerto in D major—so that the concert promises to be one of high interest. That it will pass off triumphantly we cannot doubt, when we remember that Mendelssohn is to wield the baton.

Q.

CORRESPONDENCE.

HANDEL VINDICATED.

To the Editor of the "Musical World."

MR. EDITOR, — The excellent article to which you last week gave publicity, commending the objects of the Handel Society, treats of the prince of choral writers with great justice and great discrimination; that he is "the greatest and most wonderfully-gifted composer that ever existed," that "with such works as his, no amount of experience can possibly satiate," that "the more deeply we

read him, the more profound becomes our admiration of his stupendous genius."—these are truths well advanced, and to be considered more soberly by all who would know music as distinct from the vulgar estimation of it.

Will you, Mr. Editor, allow me a remark or two to show how unfairly the subject of these encomiums has been some times misrepresented, and entertain my conviction, that while we have hitherto beheld with delight the shining lustre of his gold, we have often through ignorance turned from his most choice riches, and esteemed them not. I would adduce as an instance, the censures of Sir John Hawkins on the chorus "All we like sheep," which have been copied and re-copied even to form a principal feature in the assumed discernment of editors of Handel's works, in attempting some information by way of preface. Sir J. H. at the end of his sketch of Handel, as abridged from Burney, which had commenced, he says, under awful responsibilities, through human inadequacy to do him justice, and which is continued with all the ardour of a devotee, adds,—"Yet it must be confessed, that sometimes, while his carelessness neglected, his lax judgment even opposed the sentiment. In the Messiah, we hear a Christian choir lamenting that they have gone astray, in a strain, the vivacity of which would well express the sense of the liveliest chorus of the priests of Dagon."

There is evidently a wide difference between Handel's reading of the 53rd chapter of Isaiah, and that of Sir J. Hawkins and his disciples; but to whom must the correct interpretation be conceded? Surely to the former. No representation—no intimation is there of lamentation on the part of any, for having "gone astray," and Handel never meant to take away the original, the true signification of the text, to give it another application. Had this been his "lax judgment," we should have seen the "Messiah" a mutilation, than which, as we have it, it is anything else. The words of the chorus are simply an assertion of fact made by the prophet, of mankind generally, and this assertion is parenthetical. The eye is momentarily, as it were, withdrawn from the sufferings of the Messiah, which are the burthen of the chapter, and of this particular portion of the oratorio, to look awhile on the occasion of them. The ransom stands, as it were aside—and the ransomed in their natural state are exhibited "like sheep going astray." This may be thought "dramatic," but it is simply the very essence of sacred poetry. And how has Handel shown it? Opening the second part of the Messiah with the Chorus, "Behold the lamb of God,"—he proceeds to tell us, as no other language ever did tell, how "He was despised, rejected of men, a man of sorrow, &c."—then gathering all the firmness of assurance into his next emphatic chorus, he declares—"Surely he hath borne our griefs and carried our sorrows;" describing them mentally, he proceeds with the sacred penman to show them physically, until, with his wondrous notes in "With his stripes we are healed," all endurance seems consummated. The ear, the eye, the mind, are now relieved; those for whom all this is endured are exhibited; they are shown typically, "like sheep—gone astray," (and indeed, could the picture be appreciated, never was any thing painted more to nature); this digression is soon made, however, to apply—the solemn inference is gathered up; and as the lighter music cadences on the reflective words—"We have turned every one to his own way," so the solemn pause ensues, and the most heart-touching harmonies recall the former descriptions, as with heavy prolonged strains, the chorus is concluded with—"The Lord hath laid on him the iniquity of us all."—On whom?—anon—the Messiah's sufferings are multiplied. And will any musician follow on, he shall see, that this chorus, complained of, has proved a masterly hand—a penetrating mind that knew its appropriateness, and adopted it in relief with Handel's own discernment, and truth, and knowledge.

I have indulged too long on this instance, Mr. Editor, to intrude with another of the many which have occupied my thoughts and study, and given me a double portion of the "degree of awe" with which Handel's productions ought to be esteemed.

I am, dear Sir,

Yours, ever obliged,
FREDERICK LEMARE.

Guildford, 30th April, 1844.

To the Editor of the Musical World.

DEAR SIR,—Some weeks back I stated that I would reply to Mr. Smith's letter, and with your permission, I will perform my intention. Mr. Smith observed, "Anglo-Saxon scholars would tell Mr. Flowers that, 'Maker' is as much a compound word as 'hand-maiden'; as *er* was originally *wer*, a being or agent." Allow me to tell Mr. Smith that, *wer* is the German for *who*. If, however, *maker* be an English compound word, then the word *nor* may equally be classed under Mr. Smith's, or his Anglo-Saxon friend's, catalogue of English compounds, that monosyllable being compounded of *ne* and *er*. It would be difficult to find a word which is derived from other languages, without being mixed, either in the prefix or affix, and on this account Mr. Smith's stock of compounds will be enormous, and I will leave him to make a list of them, in the meantime I will inform him that his task is not a light one, since prefixes and affixes depend upon the roots of the word and the manner in which it is used.

Mr. Smith, for instance, informs the readers of the "Musical World," that "*er*, was originally *wer*, a being or agent;" allow me, on the other hand, to tell your readers, Mr. Editor, that the Saxon *er* or *ere*, by which comparisons are made, means, *first* or priority of motion; e.g. you are wiser than I, means, you are wise *FIRST* than I. I hope in future, Mr. Smith will not refer me to Anglo-Saxons without they will exhibit their learning more fully than your friend has on this occasion, in short, it was ill-judged of Mr. Smith to have sought so trifling an occasion, to exhibit either his or his friend's profound knowledge at my expense; but as I have resided in Germany many years, I hope that my information on Anglo-Saxon questions will spare Mr. Smith the necessity of diving into linguistic controversies, and then he can confine himself to the simple chants, which may prevent him from wandering into a latitude beyond his discovery. I have no reason to doubt that originally every letter, was a symbol, and had a meaning—and was a word. *Maker*, therefore must be compounded of as many words as *hand-maidens* have fingers, or one hand—*hand-maiden*, also must be compounded of as many words as *hand-maidens* have fingers (omitting the thumbs) on both hands. I now pass on to another portion of Mr. Smith's letter, wherein he says, "Mr. Flowers has no idea of a moderate homage to the jolly god, and writes only of 'inebriated Bacchus.'" I never knew that Bacchus had the merit of sobriety, and I own that I hold no fellowship with the "Jolly god." Mr. Smith when referring to Bacchus, should have said, "Mr. Flowers has made merry on my own irony against him, (in other words) Mr. Flowers beats me with my own weapons." Lastly, I can find no arguments against my notions on chanting in Mr. Smith's letters, otherwise I would answer them. I still repeat, that the present system of wording the chants, is far from correct, and the disagreeable effect of dwelling on the inside of bars instead of descending on the important words falling on the commencement of bars, is really nothing less, than grating to the understanding, and unpleasant to the ear.

I am, dear Sir,

Yours truly,
G. F. FLOWERS.

THE KANTROWITZ FAMILY.

To the Editor of the "Musical World."

SIR,—Could you inform me whether the Kantrowitz Family are in Town, whether they teach, and what is their address. You would much oblige me by answering this next Thursday.

I remain, Sir,

Your's, &c.

R. G.

[Not knowing, cannot say—Can any of our readers enlighten us on the subject?]—Ed. M. W.

To the Editor of the "Musical World."

Guildford, 10th May, 1844.

MR. EDITOR,—We had last evening one of the most grateful musical treats imaginable. Mr. Braham with his sons, gave us a concert as they passed through our town, and to any—but more particularly to one who has heard and profited bounteously long since by the sentimental conceptions, the never failing powers of revealing—the irresistible force of awakening, which the Prince of Vocalists exclusively possesses. It is a source of heartfelt congratulation to Mr. Braham, and the country which he adorns, to see, to hear, to feel, that innate talent, stands though crowned with age, and encompassed with its natural consequences. Shining as it were, more brilliantly, and in its primeval excellence unimpaired. "Stand to your Guns," "Death of Nelson," "Bay of Biscay," &c., were last night given with all the splendour of their ever best interpreter. I have not time for further particulars, but am sure you will find space in our *Musical World*, to take some notice of one, who has the first claims on the good wishes, the affections of every musician, and of Englishmen more particularly,

Yours Mr. Editor, ever truly,

FREDERICK LEMARE.

[We thought we should best carry out our Correspondent's wishes by inserting his letter.—Ed. M. W.]

REVIEW.

"The National Church Service." GEORGE FREDERICK WEST, Organist of St. George the Martyr, Southwark, and Emmanuel Church, Camberwell.—(R. Cocks & Co., and Monro and May.)

THE above is a collection of the most popular Psalm and Hymn tunes, with chants, services, sanctuses, responses, &c., excellently arranged for four voices, with an accompaniment for organ or piano, displaying the skill and judgment of a thinking musician. Though this is only one of many books of the kind, yet, assuredly, in completeness, handsome appearance, and moderate charge, it is one of the most thoroughly desirable we have seen. It contains two cathedral services, thirty-five chants, fifty psalm tunes, responses to precede the *venite* and to follow the *creed*, responses to commandments, &c. &c., and the whole for so trifling a charge (8s.) that the most rigidly economical cannot complain. Mr. West's book is admirably adapted for the private study of congregations. We feel great pleasure

in recommending it as the work of an intelligent musician, and as fully carrying out the intentions involved in the title page, and explained by the compiler in an excellently written preface.

MISCELLANEOUS.

ROYAL ACADEMY OF MUSIC.—The third concert, by the pupils at the Hanover Square Rooms, came off on Saturday morning. The following programme was presented to a crowded audience.

PART I.—Overture, (MS.) "Undine;" Miss Bendixen. Chorus, "Come gentle Spring;" (Seasons) Haydn.—Recit., "Armida, dispietata;" Aria, "Lascia chio pianga;" Miss E. Mason, (Armida) Handel.—Serenade ed Allegro Giojos, piano forte, Miss Barker (King's scholar) Mendelssohn Bartholdy.—Solo and Chorus, "Dryads, sylphs;" Miss Marshall, (Time and Truth) Handel.—Aria, "Deh per questo;" Miss Lear, (La Clemenza di Tito) Mozart.—Duetto, "Qual anelante;" Misses Marshall and S. Flower, Marcello.—Finale to the First Act of Medea—The principal parts by Misses Barrett and J. Davies, Messrs. Garstin, Bloxsome and Latter, Mayer. Between the Parts. Fantasia on Themes from Moise, harp, Mr. J. Thomas, Parish Alvars. Andante and Rondo from Concerto in D, pianoforte, Mr. Wilkinson, Mendelssohn Bartholdy.—Recit., "Ei parte;" Aria, "Per pietà;" Miss Messent, (Cosi fan tutte) Mozart.—Madrigal, "Flow, oh my tears;" (1599) Bennett.—Fantasia on Themes from Zampa, Violoncello, Mr. Horatio Chipp, Hausmann.—Terzetto, "In quel soggiorno;" Misses Graham and D'Ernst, and Mr. Latter, (Teobaldo ed Isolina) Morlacchi.—Finale to the Second Act of Il Don Giovanni, Mozart.—Leader, Mr. Loder; Conductor, Mr. C. Lucas.

Miss Bendixen's overture is highly fanciful and clever. The ideas are good, the treatment clear and methodical, the instrumentation, though somewhat quiet, generally excellent. It was well received, and will doubtless please more on a second hearing. The two compositions of Mendelssohn excited the more interest in consequence of the presence of the composer. Miss Barker is a pianist of fluent execution, and only requires a little more variety of expression, to perfect her style. Mr. Wilkinson has good feeling, and a powerful finger—but he was not so well accompanied by the band as Miss Barker. We shall be glad of an opportunity of rehearing both these young pianists. Mr. Thomas, on the harp, and Mr. Chipp, on the violoncello, are both entitled to praise. The former is a pupil of Mr. J. Balsir Chatterton, and does credit to that excellent master. The vocal music was interesting. Miss Ellen Mason has a charming voice and is much improved. The duet between Misses Marshall and Sarah Flower was perfect; it was encored. The former young lady was admirable in her solo from "Time and Truth." Miss Lear gave the aria of Mozart with the right feeling, and was well received. Miss Messent, also, in "Per

Pieta," showed that she felt the spirit of the greatest of vocal composers. The concerted music was satisfactorily performed. In the trio of Morlacchi, we were much pleased with the voice and method of Miss D'Ernst. The chorus does credit to the trainer, Mr. Lucas. A trifle less of Italian music would have rendered this concert faultless.

SOCIETA ARMONICA.—The fourth concert took place on Monday evening to a very crowded attendance. The following was the programme:—

PART I.—Symphony, in C Minor, Beethoven. Aria, Signor Salvi, "A te dirò," Roberto Devereux, Donizetti.—Fantasia, Oboe, Mr. Gratton Cooke; Cooke.—Aria, Mrs. Alexander Newton, "O dolce concerto," Flute Obligato, Mr. Card; Mozart.—Fantasia, Violin, Signor Cesare Rossi, on Airs from "Lucrezia Borgia," Rossi.—Ballade, Madame Dorus Gras, "Quand je quittais la Normandie," Robert le Diable; Meyerbeer.—MS. Overture composed expressly for these Concerts; Parish Alvars.—**PART II.** Overture to Euryanthe; Weber.—Romanza, Signor Salvi, "Ciel pietoso, Ciel clemente," Oberto di St. Bonifacio; Verdi.—Grand Concertante Duetto, for two Harps, with Orchestral accompaniments, Mr. Parish Alvars and Mr. J. Balsir Chatterton composed expressly for this occasion; Parish Alvars.—Air, Mad. Dorus Gras, "Le Serment," Auber.—Grande Capriccio, for the Violin, Signor Cesare Rossi; Rossi.—Song, Mrs. Alexander Newton, "O come to the greenwood," Mendelssohn.—Overture, "La Clemenza di Tito," Mozart.—Conductor, Mr. Forbes.—Leader, Mr. Loder.

The symphony and overtures were excellently performed by the band, which, as a concert-orchestra, is only second to the Philharmonic. Mr. Parish Alvars is evidently a well studied musician, which, considering the position he occupies as a fashionable solo performer on the harp, is highly to his credit. His overture is sparkling and effective—well written and admirably instrumented. It was received with the warmest applause. The concertante duet is one of the most effective compositions for the harp which we recollect to have heard, and was splendidly executed by the author and Mr. J. Balsir Chatterton. M. Rossi made but little effect on the audience by his violin performances, in spite of the recommendation of Rossini. He may have talent, but certainly there were at least a dozen violinists in the orchestra who could have played as well, if not considerably better. The vocal music was more interesting for the manner in which it was executed than for the matter executed. Madame Dorus Gras, and Signor Salvi both sang well—indeed they could not easily have done otherwise—but how much more should we have been pleased had they selected some more endurable *morceaux* for the display of their indisputable abilities. The Romance of Meyerbeer is certainly pretty, but of the rest, the least said the soonest mended!—

Mrs. Alexander Newton was happier in her choice. She was admirably accompanied by Mr. Card in her first Aria, and in the spirited song of Mendelssohn acquitted herself well. Mr. Forbes conducted with great judgment, and the concert seemed generally to please. The fifth concert will take place on Monday, June 3rd, for which Madame Castellan, Miss M. B. Hawes, Sig. Pergetti, and Sig. Paltoni are engaged; a MS. Overture by Moscheles, "Joan of Arc," and a Festival Overture, composed in honour of the Coronation of the Emperor Ferdinand of Austria, as King of Hungaria, by Herr Reuling, first Capel Meister, to the Imperial Court of Austria, will be performed, the latter for the first time in this country.

EXETER HALL.—Mr. Perry's "Death of Abel" was performed by the "Sacred Harmonic Society," on Friday evening, to one of the fullest audiences of the season. The oratorio was received with great indulgence—and the exertions of the singers, Miss Rainforth, Miss Poole, Messrs. Manvers, Phillips and Horncastle, and Herr Staudigl were entirely successful.

SIVORI AND SALVI.—The concert of these gentlemen took place on Friday evening, in the Hanover-square Rooms. Their exertions were received with great favour by a tolerably full audience. Signor Salvi was encored in several songs.

MR. JOHN PARRY'S concert will take place on the 7th of June; he will introduce two new songs, the first called "Fayre Rosamond" (A.D. 1164); and the second, a scene, written by the late Haynes Bayly, called "My déjeuner à la Fourchette."

ERNST the violinist, and Offenbach the violoncellist, have been invited to dine with the Melodists' Club on the 30th instant.

SALVI and SIVORI have been engaged for the ensuing musical festival at Oxford, in addition to a long list of other eminent talent.

MADAME PUZZI'S CONCERT.—This fashionable entertainment took place with the usual eclat, at the Opera Concert Room, on Wednesday morning week. The programme was a various one, supported by all the leading Italians, and other distinguished artists. Herr Offenbach, a violoncellist, made a highly favourable sensation, and may be pronounced one of the best masters of the instrument. Our ticket, unfortunately, arrived too late for us to hear much of the concert, which, however, evidently pleased a crowded and brilliant audience. May we request our kind friends to bear in mind, that unless we receive our tickets two or three days in advance, we cannot always ensure a notice of any kind of interest or completeness.

MESSRS. MACFARREN AND DAVISON'S SECOND CONCERT.—This occurred on Friday night, at the concert room of the Princess's Theatre, to an immensely crowded audience. The following excellent article from the *Times*, will save us the trouble of making many remarks:—

MESSRS. DAVISON AND MACFARREN'S CONCERT.—The second concert of chamber-music of these gentlemen was given last night at the Princess's Theatre Concert-room. In this instance the observation made by us on the occasion of the first concert, that the public had no opportunity of judging of the productions of these composers in comparison with works of acknowledged standing, is not applicable, as the concert was opened by Beethoven's posthumous quartett in C sharp minor, and immediately followed by a set of six songs by Mendelssohn. The quartett of Beethoven in C sharp minor, is one of a class of the compositions of this great master the history of which is a very remarkable one. They are in all six in number, and, being published after his death, are called his posthumous quartetts. So profound and original are the whole of them, that at first the members of the profession most impressed with veneration for the genius of Beethoven as displayed in his previously known works, shrank from the attempt of exploring the new world which they presented. Beethoven died in 1827, and so strong was the feeling just described, that it is only within a very short period the discovery may be said to have been made to any extent among the musical profession, that they surpass all his compositions of the same kind, as much as his previous ones did those which had gone before him. Perhaps, however, this is not to be ascribed so much to a slowness of perception among musicians as to the prevailing practice of excluding what is termed "chamber music" almost wholly from public concerts. These beautiful works might therefore occupy private circles, but had no chance of reaching the public ear, and raising, as they are destined to do, the standard of musical excellence. The seclusion was broken into, in part, by the little select band of Blagrove, Gattie, Dando, and Lucas, who produced, we believe, two or three of them, played at least in a tolerably correct manner, but the musical dandies of that time, who had taken their model of excellence from the "ancient concerts," and who shrank from all music which cost them an effort to comprehend it, pronounced them a "bore," and the timid, sensitive Blagrove, who was not, moreover, on the best terms with his associates, gave up his original, admirable design, first as concerned these quartetts, and then the whole system for the improvement of chamber music. Last night affords a hope, however, that they have fallen into better hands. Ernst has an energy and determination about him, without which, such a task as this can have no chance of being delivered as it was intended to be; Goffrie is an excellent second violin, steady and true; Hill, the best tenor player in England; and Hausmann, the violoncello, a thorough artist in every respect. The peculiarity of the quartett in C sharp minor, consists in its being without one stop or resting place from the beginning to the end; yet the changes of movement are very numerous, one running into the other without the least abruptness, and the changes of time, by acceleration or suspension (*ralentando*), almost innumerable. The success of the performance was indisputable, but, as in all works of great refinement, the feeling is sure to increase at every repetition. Mr. Macfarren has done the art "some service" on this occasion, and he is a man not likely to be put out of his course, as others have been, by drawing-room critics, to whom the perception of what is truly great is denied, and who strive to detain the rest of the world at their own level. The quartett was played with great care, and in a very effective man-

ner, considering the extreme difficulties it presents—difficulties which require continued study to overcome. Mendelssohn's songs, which were alternately sung by Miss Dolby and Miss Marshall, were received with enthusiasm, two of them being encored. They are full of elegance and feeling, and each impressed with a distinct and appropriate character. Miss Dolby (whom the eminent composer has honoured by the dedication of the six songs in question,) acquitted herself to perfection, singing with the utmost taste and delicacy of expression. Those of the songs allotted to Miss Marshall, were not suited to her peculiar manner, she, however, made up for the deficiency of flowing softness by an intelligent and spirited delivery. The pieces by Mr. G. A. Macfarren were a romance and *allegro con fuoco*, for the pianoforte, violin, and violoncello, played by Madame Dulcken, Mr. E. W. Thomas, and Mr. Hausmann, and a quartett in F for two violins, tenor, and violoncello, by Ernst, Goffrie, Hill, and Hausmann. The first was the most satisfactory, the difficulties of a quartett requiring the inspiration of genius well blended with scientific exactitude, being less easily surmounted. Both, however, are well written, and if the trio is the more perfect composition, there is greater originality in the quartett. An elfin duet, by the same composer, was admirably sung by Miss Rainforth and Miss Dolby, and is a pretty composition. Two of Mr. Davison's songs, "Swifter far than Summer's flight," and "Skies brightly glowing," are clever and spirited, and were well received. The former, exquisitely sung by Miss Dolby, received an unanimous encore. The concert concluded with the trio from the *Devil's Opera* of Mr. Macfarren, upon which his reputation was first founded. The concert was well attended, a large number of the audience being professional persons, and many of them highly distinguished, and the whole affair passed off in a most creditable and satisfactory manner.

In addition to the above, we may mention a pretty little MS. song by Walter Cecil Macfarren, which Miss Marshall rendered with charming taste, and a *Romance*, for violin and piano, the composition of Herr Ernst, for which its own merits and the beautiful execution of the composer obtained a loud encore. The duet of Macfarren, nicely delivered by Misses Rainforth and Dolby, also pleased greatly. Among the audience we observed Dr. Mendelssohn, Mr. Moscheles, Herr Leopold Meyer, Herr Courlinder, Herr Rakeman, Herr Guliomi, Herr Offenbach, Joseph Joachim, and a host of distinguished artists and fashionable amateurs. At the third and last concert, on Friday evening, June 7, Dr. Mendelssohn, Joseph Joachim, and Mr. W. H. Holmes will assist. Misses Rainforth, Dolby, and Marshall will be among the vocalists, and the concert promises to be one of a highly interesting order. The programme of the last concert was as follows:—

PART I. Posthumous Quartet in C Sharp Minor. two Violins, Tenor and Violoncello, Herr Ernst, Mr. Goffrie, Mr. Hill and Mr. Lucas; Beethoven—Six Songs, Op. 57, dedicated to Miss Dolby; Miss Marshall and Miss Dolby; Mendelssohn Bartholdy.—Romance and Allegro Con Fuoco, dedicated to Madame Dulcken, Pianoforte, Violin and Violoncello, Madame Dulcken, Mr. E. W. Thomas and Mr. Lucas; G. A. Macfarren.—**PART II. Elfyn Duet, "Under the Oak Tree," first**

time of performance, Miss Rainforth and Miss Dolby; G. A. Macfarren.—Quartet in F, MS, dedicated to Herr Ernst, two Violins, Tenor and Violoncello, first time of performance, Herr Ernst, Mr. Goffrie, Mr. Hill and Mr. Lucas; G. A. Macfarren.—Lament, "Swifter far than summer's flight," Vocal Illustrations of Shelley, first time of performance, Miss Dolby; J. W. Davison.—Song, "Skies brightly glowing," Miss Rainforth; J. W. Davison.—Song, MS. "Heart, heart be gay," first time of performance, Miss Marshall; Walter C. Macfarren.—Romance, Ernst.—Feuillet, Transcrit pour le violon, Heller.—Herr Ernst, accompanied on the pianoforte, by Mr. J. W. Davison.—Trio, by desire, "Good night, may slumber lend its balm," Devil's Opera, Pepino, Miss Rainforth. Medora, Miss Marshall. Giovannina, Miss Dolby; G. A. Macfarren. The Vocal Music accompanied by Mr. J. W. Davison.

THE MADRIGALS had a meeting on Friday evening at the Freemasons' Tavern, Lord Saltoun presiding. Fourteen compositions by Weekes, Marenzio, Morley, Ward, Clari, Croce, Ferretti, Wilbye, Cavendish, Gassoldi, Saville, &c., were sung under the direction of Mr. Harris, by twelve cantos, and about thirty altos, tenors, and basses, concluding with the waytes.

MR. FRANCOIS CRAMER, who has been before the public 55 years, will give a farewell benefit the 27th of next month, at which his brother the celebrated Mr. J. B. Cramer, will perform for the last time in public; we trust he will have a bumper.

VIENNA, May 1.—The celebrated *cantatrice*, Mademoiselle Jenny Lutzer, now engaged at the Imperial and Royal Theatre of the Kärnter Gate, at Vienna, has just married M. Charles Dingelstadt, a distinguished young poet, belonging to one of our first families connected with the bar. On the very day their marriage was solemnised, his Majesty the Emperor conferred on M. Dingelstadt, the title of Aulic Councillor, a dignity which yields a right to admission at Court. Mademoiselle Lutzer, now Madame Dingelstadt, retires from the stage.—*Journal des Debats*.

MADAME CARADORI ALLAN's morning concert occurred on Friday last, in the Opera Concert Room. Our tickets arrived too late to be available, but we are happy to learn that affairs went off as brilliantly as is usual at the concert of this popular vocalist. We hear great accounts of the pianoforte playing of M. Leopold Meyer, who debuted, it appears, with great success before an English audience.

MR. STRETTON.—We are glad to hear that amputation of Mr. Stretton's leg, which was injured at Drury-lane Theatre one night during the performance of the *Bohemian Girl*, will not be resorted to; Mr. Liston, the surgeon, having performed an operation which will prevent that dreadful calamity.

Mr. **BLAGROVE**'s first Concert came off on Tuesday evening, at his residence in Mortimer-street, where he has fitted up a handsome little concert-room, capable of containing upwards of two hundred auditors. The following was the programme:—

PART I. Overture, Undine; L. Bendixen.—Duett, "Let thine eyes," the Misses Williams.—Romance, "Sombre forêt," Madame Dorus Gras, Guillaume Tell, Rossini.—Variations, Violin, Mr. Blagrove, Op. 45; Mayseder.—Aria, "Se m'abbandonai," Miss M. Williams; Mercadante.—Symphony, No. 1. in C; Beethoven.—**PART II.** Romance, "The Bird and the Maiden," Miss A. Williams; Concertina Obligato, Mr. R. Blagrove; Spohr.—Caprice, Pianoforte, Mr. W. Sterndale Bennett; W. S. Bennett.—Air, "Du village voisin," Madame Dorus Gras, Le Serment; Auber.—Fantasia, Flute, Mr. Richardson, No. 13; Nicholson.—Song, "Amid the battles," Mr. Machin; Spohr.—Duetto, "Serbami ognor," the Misses Williams; Rossini.—Overture, Oberon; Weber.

The above indicates that Mr. Blagrove's selections are intended to be exclusively of a classical kind, which will, of course, render his concerts the more interesting to us. The band, consisting of somewhere about thirty persons, played the symphony and overtures with great spirit and accuracy, under the leadership of Mr. Blagrove. Mr. Sterndale Bennett's beautiful *Caprice*, was a highly interesting feature, and appeared to be appreciated by the audience. It was admirably executed. Mr. Blagrove was too modest in giving only one of his brilliant performances on the violin;—that one, however, was received with distinguished favour. The vocal music was well selected, and well rendered. The Misses Williams were in charming voice, and pleased by their quiet unassuming manner and their excellent talent. Mad. Dorus Gras was brilliant as usual. Mr. Machin gave Spohr's "Amid the battles," with energy and effect. We ought to have remarked that the very clever overture of Miss Bendixen pleased us much more on a second hearing. In conclusion we have to thank Mr. Blagrove for a most agreeable and intellectual concert. If the promise of the first be carried out in the other five, we cannot doubt about the success of the series.

MR. BRAHAM'S CONCERT AT COVENT GARDEN THEATRE.—An excellent programme was provided on Monday night, and the quality of the entertainment, and the low price of admission commanded an overflow. The scheme opened with a selection from *The Creation*, in which there was the coincidence of the greatest English tenor, of the most splendid German basso, and of a first-rate French soprano, singing the principal parts. Staudigl's "Rolling in foaming billows," may rank as one of his greatest efforts. Madame Dorus Gras gave "With verdure clad," with rigid ad-

herence to the original text. Mrs. Newton, was encored in "The marvellous works." Miss Alleyne was encored in "Peace inviting," and the efforts of Miss Ley, and the Misses Williams were received with distinguished favour. Mr. Braham and his sons, Hamilton and Charles, sang with their usual success. Several of their songs were encored—an honour likewise paid more than once to Staudigl and Dorus Gras. Blagrove and Lindley played in their best style, and were greatly applauded. One of the grandest specimens of vocalisation was the "Deeper and deeper still" of Braham, which alone would have repaid the trouble of sitting out the concert. Mr. Braham himself was far from being the least of the attractions; and it was gratifying to find that the public faith in his excellence is nearly as warm and as enthusiastic as it used to be. It is wonderful, indeed, how well the veteran sings even under the influence of age; but apology need not be made for him on that score, for there is hardly any abatement whatever of the fire, energy, and dramatic effect he exhibited half a century ago. There are two or three English singers of the day who would profit by his example, were they as emulous as they ought to be. He is still full of passion and intensity, and in many things is yet unapproachable.

ANCIENT CONCERTS.—The Seventh Concert took place last night under the direction of His Royal Highness the Duke of Cambridge, for the King of Hanover. Conductor, Sir H. R. Bishop. Leaders, Messrs. F. Cramer and Loder. Organ, Mr. Lucas.

PART I.—"Coronation Anthem." "The King shall rejoice;" Handel.—Air, Miss E. Birch, "What though I trace;" (Solomon) Handel.—Quintetto and Semi-Chorus, "Ah lasciar;" (Joseph) Mehul.—Recit. Madame Caradori, "Chi per pietà." Aria, "Deh parlate;" (Il Sacrificio d' Abramo) Cimarosa.—Selection from Service in C. "Gloria;" Cherubini.—Air, Madame Castellan, "With verdure clad;" (Creation) Haydn.—March. Aria. Herr Staudigl, "Possenti Numi;" (Die Zauberflöte) Mozart.—Chorus "Immortal Lord;" (Deborah) Handel.—**PART II.**—Overture, (Ariadne) Handel.—Recit. Madame Caradori, "Oh invito." Aria, "Guardami;" (Apelle e Cam paspe) Zingarelli.—Glee, Miss E. Birch, Messrs. T. Hanther's, Hobbs, Peck, and Machin, "O bird of eve;" The Earl of Mornington.—Aria. Signor Salvi, "Rendi il sereno;" (Sosarme) Handel.—Chorus, "The many rend the skies;" (Alexander's Feast) Handel.—Aria. Madame Castello, "Dove sono;" (Figaro) Mozart.—Aria. Herr Staudigl, "Al tardar della vendetta;" (Deidamia) Handel.—Chorus, "O sing praises;" J. Sebastian Bach.

THE DEAN AND CHAPTER OF WORCESTER CATHEDRAL, having now to appoint a successor to the late Mr. Clarke, whose death we mentioned last week, we hear that many candidates are already in the field. We sincerely hope that the appoint-

ment may be given to a gentleman, not only distinguished for his musical abilities, but one whose attention and studies have been more particularly directed to the music of the church. That some such a one is in the field we cannot doubt, and for the credit of all concerned, we trust that the Dean and Chapter may use their power for the real benefit of a branch of the art by far too much neglected.

TAMBURINI has sustained a loss of 250,000 francs by the failure of the Paris banker, Caccia.

The Grand Musical Festival of the Lower Rhine will be this year held at Cologne, on the first and second days of Pentecost. The orchestra of more than 2,000 performers, under Henri Don, first chapel-master of the Cathedral.

MR. TEMPLETON.—This gentleman has given several of his entertainments at Edinburgh with very distinguished success. The interest excited among the public has been very great. The following complimentary lines addressed to Mr. Templeton, in a leading Edinburgh journal, are worth inserting.

LINES ADDRESSED TO JOHN TEMPLETON, ESQ.

Oh thou, whose wizard breath can raise
The spirit of departed days,
The legendary lays restore
That cheer'd our hoary sires of yore,
And wake, upon the passing stage,
The echoes of a former age!
No more we mourn the vanish'd day,
The ardent age of chivalry,
When minstrel-sleight, with tale and song,
Would oft the festive hour prolong.
Whether we sadly trace, with thee,
Mary's melodious memory,
Or waken to the jocund strain
That shook with laughter James's reign,
In thee, with happier wit, combined,
Historian—Minstrel—all we find.
Rous'd by thy note, the soul of Burns,
To fire our mortal clay returns;
His spirit kindles in the song,
And finds in thee a sweeter tongue.
What trumpet tones thy might can yield
To swell the "Song of Bannock Field!"
In strains that, pealing on the ear,
The warrior-shades might start to hear!
Oh, long shall live, in every note,
Wherein the Scottish lyre is strung,
The memory of Burns, that wrote,
And Templeton, that sung!

Δ. Σ.

CONCERTS TO COME.—Wilson's Entertainments, every Monday evening in Store-street, and every Wednesday morning in Hanover-square.—Lover's Irish Entertainment, every Wednesday evening in the Princess's Concert Room.—Muhlenfeldt's Concert on Thursday evening next, in Hanover-square.—Moscheles and Ernst, Saturday morning, June 1.—John Parry, Friday evening, June 7, Hanover-square.—Macfarren and Davison's third concert, Friday evening, June 7, Princess's Con-

cert Room.—Royal Society of Musicians, Tuesday evening, June 5.—Signo Marras, Tuesday morning, June 11, and Miss Burfield on the evening of the same day, both in Hanover-square.—Cipriani Potter, Thursday morning, June 13, ditto.—Mrs. Anderson, on Friday morning, May 31, in the Opera Concert Room.—Mad. Dulcken, Monday Morning, June 10, ditto.—Haydn's Creation at Exeter Hall, Friday evening, May 31.—Mr. Benedict, Friday morning, June 14, at the Opera.—Mr. W. Sterndale Bennett, on Tuesday evening, June 25.—Mr. Blagrove's second and third concerts, on Tuesday evenings, June 4 and 18, at his own Concert Room, in Mortimer-street.—Miss A. Nunn's fourth soirée, Friday, May 31, at her residence in Great Marlborough-street.—Fifth Philharmonic, on Monday evening.—Last Ancient Concert, on Wednesday evening.—Fifth Societa Armonica, Monday evening, June 3. Mr. and Mrs. Schwab, Thursday evening, May 30, Crosby Hall.—Mr. Henry Phillips, on the same evening at Store-street, a selected entertainment for the last time previous to his departure to America.—Thalberg's Morning Concert, Tuesday next, at Hanover-square.—Mr. C. Horn's Lectures, every Wednesday and Friday evenings, at the Polytechnic Institution.—Choral Fund, to-morrow evening.—Mr. and Mrs. Seguin, Hanover-square Rooms, Monday, June 24.—Miss S. Novello, May 30, at the Princess's Theatre.—Mr. F. Cramer's Farewell Concert, Thursday morning, June 27, ditto.—Messrs. Case and R. Blagrove, Concertina quartet Concert, Wednesday evening, June 12, ditto.—Herr Pott and Pauline Lang, Wednesday, May 29, Princess's Concert Room.—Miss Wildgoose, to-morrow evening, Hanover-square Rooms.—Miss Groom's first Soirée, Thursday, next, at Blagrove's Rooms, in Mortimer-street.

MOSCHELLES AND ERNST.—Let us call the attention of the public to the morning concert of these distinguished artists, on Saturday June 1st, in Hanover-square, which promises one of the richest treats of the season. Dr. Mendelssohn, Herr Staudigl, Mad. Anna Thillon, Miss Dolby, Mad. Caradori, and Mrs. Shaw, will aid Messrs. Moscheles and Ernst in the inter-posing one of the most splendid programmes that could be imagined. For particulars see our advertisement.

FIRST FRENCH OPERA.—The first attempt of a Frenchman to set an opera was made by Cambert, organist of the church of St. Honors, about the middle of the 17th century; the words were written by Perrin, the title of the piece was *Pomone*, and it was performed at Issy in 1659, Cambert having in reward for his successful effort

been raised to the operatic management, and then displaced by the King (Louis XIV.) to make way for Lully. He quit- ted his country in disgust, established himself in London, and became musical superintendent to Charles II., in whose services he died.

Notices to Correspondents.

INQUIRE.—We refer our correspondent to Mr. Edward Clare. M. CHAULIEU.—We thank our worthy correspondent, but cannot regulate our Advertisement charges by those of other journals. The *Musical World* is decidedly the most extended and respectable medium for advertising on musical subjects, but though its charges are as moderate as possible, it cannot be expected that it should insert advertisements at a positive loss, which such a price as that mentioned by M. Chaulieu must entail on any journal that accepts it. We have more than once said that the lowest charge in our advertisement scale is 5s., with the advantage of seven insertions for six. Messrs. CALKIN & BUDD received with thanks. We are looking over their catalogue with attention, and hope to be able to meet their views in a short notice next week. Mr. LOUIS LEO.—Thanks for politeness, &c., but owing to his communication respecting the Hebrew Melodies not being sent to the *Musical World* office, 60, Dean Street, it has only just reached us, more than five weeks after its date. MR. TEMPLETON.—With pleasure. Surely our valued correspondent has not forgotten our address. The paper came to hand on the 16th, but the note only reached us five days after, though doubtless both were posted at the same time. F. N. E.—Thanks; his request will be attended to. We trust to hear from him as soon as circumstances will permit; what he asks for has been sent him. R. G.—We cannot say, but have placed his question in a position where it will probably meet with his desire. J. R. LING.—Certainly, with pleasure, at our earliest convenience. MR. T. GRAHAM.—Received, and the first subject of his letter shall, ere this week is out, be attended to, and forwarded complete, as he wishes; to the second ditto, we repeat as before, and hope it will be a successful one; to the third ditto, we highly compliment him, and may success attend his undertaking, thanks to rail- ways; to the fourth ditto, we will endeavour, but the dates are something like a world since; we will say for certain in the course of a week or two. MR. T. G. WELLER.—We thank our correspondent for his complimentary and pleasant communications, but the one dated 15th inst., arrived too late to make the necessary omission requested therein; however, we trust the party in question will here meet with their desired expectation. MR. THOS. GARDNER.—His request shall be attended to, and the deficient numbers forwarded; they were at the time of publication, left as usual at the office. MR. J. STORER.—Many thanks; we have attended to his orders. MR. THOS. HAINSTREET.—MR. DAVID GREENLAND.—Received with thanks. MR. C. D. HACKETT.—We need not say that we shall be very happy to hear from him. MR. E. FISHER.—Quite correctly; the advertisement in question was inserted on the date mentioned. MR. F. F. MANN.—Thanks; we shall be glad, as he is aware there is no less than about five months elapsed since the subject was in question. MR. SCHWAB.—Arrived, and shall receive attention with thanks, but we never make use of single admissions to concerts, &c. Why the *Musical World* fails to arrive at its destination regularly, we cannot imagine, being regularly posted by us to him every Thursday, at noon. The fault must be with the Post-office or Postman. SIGNOR PUZZI.—Many thanks for his polite note. The tickets mentioned by him had not arrived. MR. ST. ALBYN'S.—We trust to meet his expecta-

tion. MISS WALDEGRAVE.—Arrived. SIGNOR MARRAS.—With great pleasure, and thanks, wish- ing him success. Miss LEY.—With thanks; her request has been attended to. MR. CHAS. SMITH.—The enclosure received; many thanks for same, and his request in future numbers. We are glad to meet his approval; if he has not received the copy in question another shall be forwarded. T. R. V.—As a matter of course, with pleasure. We are ignorant of what he means respecting the answer with prices, &c.; however, he may expect to hear from us soon. A CONSTANT SUBSCRIBER will find that what he was wishing for and expect- ing made its appearance five days before the date of his note. MR. H. FARMER.—Directly. M. LE- MARE.—The article he favoured us with was omitted last week for want of space, likewise the vindica- tion, &c.

ADVERTISEMENTS.

PRINCESS THEATRE, Miss Sabilla Novello

Has the honour to announce that her BENEFIT will take place at the above Theatre on Thursday evening May 30th Vocalists. Madame Lablache, Misses Dolby, Steele, M. B. Hawes, Grant, S. Flower, Gallinari, Serle, Burette and S. Novello. Messrs. Allen, Hobbs, Bennett, Brizzi, Burdini, A. Novello and Weiss, Instrumentalists.

SIGNOR CAMILLO SIVORI,

Madame Dulcken, Mr. F. Chatterton. The entertainment will commence with an operatic performance, followed by a Grand Concert, to conclude with a Divertissement. At the usual theatre prices. Private Boxes and tickets to be had of Miss S. Novello, 9, Craven Hill, Bayswater, A. NOVELLO'S music warehouse, 69, Dean Street, Soho, Messrs. CRAMER & Co., Regent Street, and W. Mas- singham, Princess Theatre.

Mr. W. Sterndale Bennett

has the honour to announce to the Nobility, Gentry, his Friends, and Pupils, that his

GRAND MORNING CONCERT

will take place at the
HANOVER SQUARE ROOMS, On TUESDAY, JUNE 25,
to commence at Two o'Clock.

The Orchestra will be under the direction of
DR. FELIX MENDELSSOHN BARTHOLDY,
who will also perform, with Mr. Bennett, a Duet for two
Piano-fortes. Tickets, Half-a-Guinea each, to be had of
all the principal Music Sellers; and of Mr. Bennett, at
his residence, No. 42, Upper Charlotte Street, Fitzroy
Square.

Mr. Thalberg's

GRAND MORNING CONCERT

will take place at the
HANOVER SQUARE ROOMS, On TUESDAY, May 28,
at Two o'Clock.

Vocal Performers—Madame Anna Thillon, Madame F. Lablache, and Madame Anaide Castellani; Mr. John Parry, Signor F. Lablache, Signor N. Lablache, and Herr Staudigl. The celebrated horn performer, Mons. Vivier, will make his first appearance in England on this occasion. Mr. Thalberg will perform several of his latest composi- tions, and a grand duet for the Piano-forte and Violin, with Signor Sivori. Conductor Mr. Benedict. Tickets and Reserved Seats to be had at Cramer, Beale, & Co.'s, 201, Regent Street; and at all the principal Warehouses.

Sacred Harmonic Society, EXETER HALL.

On Friday evening, May 31, will be performed

Haydn's Oratorio The Creation.

Principal Vocal Performers—Madame Caradori Allan, Mr. Hobbs, and Herr Staudigl. The Band and Chorus will consist of above 500 performers. Tickets, 3s. each; Gallery Reserved Seats, 5s.; may be had of the principal Music Sellers, of Mr. Bowley, 53, Charing Cross; Mr. Mitchell, 39, Charing Cross; and of Mr. Ries, 102, Strand, opposite Exeter Hall.

THOMAS BREWER, Hon. Sec.

The doors will be opened at Half-past Seven, and the performance commence at Eight o'Clock.

Madame Dulcken,*Pianiste to Her Majesty,*

has the honour to announce that her

Annual Grand Morning Concert,**GREAT CONCERT ROOM, ITALIAN OPERA HOUSE,**

is fixed for Monday, June 10, to commence at Half-past One o'Clock.

Principal Vocal performers—Mesdames Grisi, Persiani, Dorus Gras, De Manara, Mrs. Alfred Shaw, Miss Rainforth, and Madame Anna Thillon; Messrs Mario, Salvi, Brizzi, Lablache, Fornasari, F. Lablache, and Herr Staudigl; and Mr. John Parry. Instrumental Performers—Harp, Mr. Parish Alvars; Violin, Herr Ernst; Violoncello, Herr Offenbach; Piano-forte Madame Dulcken and Doctor Mendelssohn Bartholdy. Conductor, Mr. Benedict. Boxes, Stalls, Reserved Seats near the Piano, and Pit Tickets, may be obtained at the principal Music Warehouses; and of Madame Dulcken, 80, Harley Street.

W. Sterndale Bennett's

Third Concerto in C minor, performed by him at the last Philharmonic concert with great applause. 8 0
The Romanza from ditto 2 6
Bennett's Third Concerto, we know of nothing better that he has achieved in that class of composition, the slow movement is quite a gem.—*Britannia*.
The superb concerto of Sterndale Bennett, perhaps the master-piece of its composer was enthusiastically received.—*Musical Examiner*.

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COVENTRY & HOLLIER,
71, Dean Street Soho,

Publishers of the entire works of W. Sterndale Bennett.

Benedict's Annual Concert,**GREAT CONCERT ROOM, HER MAJESTY'S THEATRE.**

Mesdames Grisi, Persiani, Dorus Gras, Anna Thillon, Favanta, Anaide Castellani, Alfred Shaw, F. Lablache, De Manara, Romer and Miss Rainforth; Signori Mario, Lablache, Salvi, Staudigl, Fornasari, F. Lablache, Brizzi, Brandt, R. Costa, Corelli, Marras, and Inghini; Messrs Harrison, Borroni, and Mr. John Parry; Piano, Madame Dulcken and Dr. Felix Mendelssohn Bartholdy; Violin, Signor Camillo Sivori and Master Joachim; Violoncello, M. Offenbach; Harp, Mr. Parish Alvars; French Horn, Signor Puzzi; Conductors, Signor Costa and M. Benedict. The above artists will all perform at BENEDICT'S ANNUAL GRAND MORNING CONCERT, ON FRIDAY, JUNE 14, in the Great Concert Room of Her Majesty's Theatre. Tickets at all the principal Music Sellers, and of M. Benedict, 2, Manchester Square.

Signor Giacinto Marras,*First Tenor of the Academy Royal of Naples,*

has the honour to announce that his

GRAND MORNING CONCERTwill take place on Tuesday, June 11, at the
Queen's Concert Room, Hanover Square,

when will be performed the most select pieces from the new operas "Il Lombardi," "Il Bravo," "Maria de Rohan," "Don Sebastian," "The Rememberers of Naples," and other morceaux of Rossini, Bellini, &c., by Mesdames Anna Thillon, Anaide Castellani, and Alfred Shaw; Signori Marras, Giampietro, Paltoni, Caccia, and Borroni. Violin, Cesare Emiliani; Flute, P. Martene; Piano-forte, Herr Budeus. Conductor, Mr. Benedict. Tickets at all the principal Music Shops, and of Signor Marras, 87, Piccadilly.

She's Left Me for Another.

BALLAD, Price 2s.

Written, Composed, and Dedicated to MISS BEEVOR by
G. F. TAYLOR, composer of
I'VE JOURNEY'D OVER MANY LANDS,
SHE WEPT NOT WHEN WE PARTED,
OLD FAMILIAR FACES,
THE SONGS SHE SUNG,
&c., &c., &c.

London: published by FREDERICK HEHL, 81, Wells Street, Oxford Street; where may be had—
GLIDE ON SWEET STREAMS 2 0
THE STARS OF HEAVEN ARE BRIGHT 2 0
WERT THOU LIKE ME 2 0
and several other Ballads by popular Authors.

Mrs. Anderson,

Pianiste to her Majesty the Queen, and her Majesty the Queen Dowager, has the honour to announce that her

ANNUAL GRAND MORNING CONCERT

will take place in the

OPERA CONCERT ROOM, ON FRIDAY, MAY 31st.,
at 2 o'Clock precisely.

Performers already engaged—Mesdames Grisi, Persiani, Anaide Castellani, Miss M. B. Hawes, and Madame Anna Thillon; Signori Mario, R. Costa, Lablache, Monsieur de Reval, and Mr. John Parry; Piano-forte, Mrs. Anderson; Violin, Signor Camillo Sivori and Herr Joachim; Harp, Mr. Parish Alvars. The Band will be complete in every department. Conductor, Signor Costa; Leader, Mr. Loder. Pit Tickets, 10s. 6d.; Boxes for Six Persons, 34 Guineas and upwards; Stalls, One Guinea, for which an early application is respectfully solicited; may be obtained of Mrs. Anderson, 21, Manchester Street, Manchester Square; and at the principal music shops.

Mr. John Parry's**ANNUAL CONCERT**

will take place at the

HANOVER SQUARE ROOMS,

On Friday Evening, June 7, at Eight o'Clock.

Madame Anna Thillon, Herr Staudigl, and other eminent artists will assist. Mr. John Parry will have the honour of singing a new historical Romance, "Fayre Rosamonde," A.D. 1164, by Albert Smith; and a new song, "My Dejeuner a la Fourchette," by the late T. H. Bayly. Tickets 7s.; Reserved Seats, 10. 6d. each, to be had at the Music-Shops; Sam's Royal Library, St. James's Street; and Mr. John Parry, 17, Tavistock Street, Bedford Square.

Mr. Lober's Irish Evenings.*Princess's Concert Room, Castle-street, Berners-street.*

On Wednesday Evening next, May 29th, Mr. LOVER will have the honour of repeating his New Entertainment, being a characteristic Sketch of that distinguished corps of European celebrity, the IRISH BRIGADE; with Anecdotes Historical and Personal (both serious and comic), of the interesting events and characters of the time, illustrated by appropriate music, comprising NEW SONGS. Admission, 2s.; Reserved Seats, 2s. 6d. Doors open at Half-past Seven. To commence at Eight precisely. Tickets may be had as follows:—Duff and Hodgson, 65, Oxford-street; Cramer & Co., Regent-street; Chappell & Co., Ollivier & Co., and F. Leader, Bond-street; Willis, Grosvenor-street; also, Sam's, Eber's, Mitchell's, and Bailey's libraries; Keith, Prowse, & Co's. 48, Cheap-side.

Wilson's Scottish Entertainments,*Music Hall, Store Street, Bedford Square.*

On Monday Evening, May the 27th, at Eight o'Clock,
MR. WILSON will give for the Third time, his New
Entertainment, entitled

JACOBITE RELICS,

in which he will sing some of the most popular songs of the '15 and '45.

Programme.—Clavers and his Highlandmen—Where hae ye been sae braw, Lad?—When the King comes o'er the water—Mother, mother, hear the News—The Chevalier's Muster roll—The Blackbird—Donald McGillivray—O cam ye here the Fight to shun—The Piper o' Dundee—Kenmore's on and awa, Willie—Lord Derwentwater's Good Night—Awa, Whigs, awa—The Sun rise bright in France—The Atholl Gathering, Wna will ride wi' gallant Murray?—Oh send Lewie Gordon home—He's coming again.

Front Seats, 2s. 6d.; Back Seats, 2s.; Private Boxes for Six Persons, 15s.; for Eight, 41.
On Wednesday 29th, in the Hanover Square Rooms, at 2 o'Clock, THE ADVENTURES OF PRINCE CHARLES.

To the Musical Public.

Just Published, in 8vo, Price One Shilling,
A CATALOGUE

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A MISCELLANEOUS COLLECTION OF MUSIC,
Ancient and Modern, together with Treatises on Music,
and on the History of music; on Sale, at the Prices af-
fixed to each Article, by

CALKIN & BUDD,

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Ancient Psalmody.

This work contains numerous fine specimens of early Psalm writings, extracted from the works of Tallis, Thos. Est, Ravenscroft, Morley, &c. &c.; the whole arranged in a familiar style for two treble Voices, with a separate accompaniment for the ORGAN or PIANO-FORTE, and is particularly adapted for the use of Private Families and Schools, as well as for Church Choirs.

By CHARLES SMITH.

The above work is now completed in 17 numbers, price 1s. each number, and may be had at Chappell's, 50, New Bond Street, Cramer, Beale, & Co., Regent Street, and most other Music Sellers. An Index and Title will be given with the 17th number.

Mr. C. Muhlensfeldt

respectfully announces that his

GRAND SOIREE MUSICALE

will take place on

Thursday May 30, at the Princess's Concert
Rooms.

Vocalists—Mesdames Rainforth, Lucombe, Van Millingen, and Dolby; Messrs Reval (Premier Tenor of l'Opera Comique), Kroff, Weiss, and Staudigl. Instrumentalists—Pianoforte, Mr. Muhlensfeldt; Harp, Mr. Parish Alvars; Violin, Mr. Ernst; Violoncello, Mr. Hausmann. Conductor, M. Jules de Glimmes. Tickets at the principal Music Shops, and at Mr. Muhlensfeldt's, 99, Great Portland Street.

*Crosby Hall, Bishopsgate Street.***Mr. & Mrs. Schwab**

have the honour to announce that they will give a

Grand Evening Concert,

ON THURSDAY, MAY 30,

to commence at 7 o'Clock precisely.

The following eminent artistes will appear—Madame Castellani, Miss Spence, Miss Alicia Nunn, Miss Galbraith, Miss Alleyne; Herr Staudigl, Mr. John Parry, Mr. H. Deval, and Mr. Lec. Violin, Mons. St. Leon; Violoncello, Herr Hausmann; Piano-forte, Mr. and Mrs. Schwab and Master Oliver. Conductors, Mr. Schwab and Mr. J. W. Davison.

Tickets, 4s. each, and Reserved Seats, 5s. each; to be had of Mr. Cramer, Regent Street; Cocks, Princes Street; Keith, Prowse, & Co. 48, Cheap-side; and Crosby Hall, Bishopsgate Street; and of Mr. Schwab, 28, Great Turner Street, London Hospital.

To the Musical Public.**VIOLONCELLO.***To be Sold, a Genuine Banks,*

IN A GOOD STATE OF PRESERVATION,

With Case Complete,

LOWEST PRICE 16 GUINEAS.

To be seen at

No. 17, TOTHILL STREET, WESTMINSTER.

Miss Burfield,*(Pupil of Mr. Neate),*

begs to announce that she will give a

GRAND CONCERT

AT THE

QUEEN'S CONCERT ROOMS,

On Tuesday Evening, the 11th of June.

Vocal Performers—Madame Dorus Gras, Miss Messent, Miss Alicia Nunn, and Miss Dolby; Mr. Manvers, Mr. John Parry, and Herr Staudigl. Solo Performers—Pianoforte, Miss Burfield and Mr. Neate; Violin, Herr Ernst; Boehm Flute, Mr. Carte; Cornopean, Mr. Jarrett. The Band will be selected from the Philharmonic and Ancient Concert Orchestras. Leader, Mr. Loder. Conductor, Sir Henry Bishop. Family Tickets to admit Three, One Guinea; Single Tickets, Half a Guinea; to be had of Miss Burfield, 6, Brunswick Crescent, Cold Harbour Lane, Camberwell, Messrs. Cramer & Co., 201, Regent Street; and of Messrs. Keith & Prowse, 48, Cheap-side.

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The Band will be complete, and selected from the Italian Opera and Philharmonic Orchestras. Leader, Mr. TOLBEQUE. Conductor, Mr. BENEDICT.

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* The Organ in the Hanover Square Rooms being found by Dr. Mendelssohn not to have German Pedals, he is prevented giving the Organ Performance, as previously announced, but will, instead, join in the Concertante as announced above.

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Mr. G. A. Macfarren**AND**
Mr. J. W. Davison

beg to announce that their

THIRD AND LAST CONCERT OF CHAMBER MUSIC will take place on

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The Programme will include several new compositions, some of which have been written expressly.

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JOSEPH JOACHIM,

MR. W. H. HOLMES,

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MISS DOLEY;

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